

1999-2000



MACMILLAN SINGERS

DORREN RAO, CONDUCTOR

CONCERT CHOIR

WAYNE STRONGMAN, CONDUCTOR
WITH PETER BARNES, BARITONE

November 13, 1999.

UNIVERSITY OF TORONTO
Faculty of Music

Saturday, November 13, 1999 at 8 p.m.

Church of the Redeemer

FACULTY OF MUSIC

Presents

CHORAL MASTERS AND MENTORS

MacMillan Singers, Doreen Rao, conductor
Concert Choir, Wayne Strongman, conductor
George Brough, piano & Marty Smyth, organ
Andrew Burton, cello & Graham Hargrove, percussion

PROGRAMME

Concert Choir

Now Thank We All Our God
Rejoice and Sing, All Men
Mass in G major

Kyrie

Domine Deus

Kathryn Sadler & Heather Everly

Wayne Strongman, accompanist

Gloria

Bourree (*arr. Ward Swingle*)

J. S. Bach
(1685-1750)

Felix Mendelssohn
(1809-1847)

Felix Mendelssohn

Beati Mortui

MacMillan Singers and Concert Choir

Six Anthems

"And Then Shall Your Light Break Forth"
from *Elijah*

Wayne Strongman, conductor

INTERMISSION

MacMillan Singers

Five Mystical Songs

Peter Barnes, baritone

Ralph Vaughan Williams
(1872-1958)

Derek Holman
(b. 1931)

The Present Time

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J. S. Bach

Singet dem Herrn ein Neues Lied, BWV 225
Motet for two four-part chrous and continuo

Leonard Bernstein
(1918-1990)

Missa Brevis (The Lark)

Kyrie
Spring Song
Court Song
Soldiers Song
Agnus Dei

Virginia Hatfield, soprano
Thomas Costaldo, counter-tenor

Aaron Copland
(1900-1990)

MacMillan Singers and Concert Choir
Promise of Living from *The Tender Land*

Thomas Castaldo, Martin
Katherine Whyte, Laurie
Melinda Delorme, Ma
Peter MacGillivray, Grandpa
Bryan Estabrooks, Top
David Ambrose, Stage Director
Andrea Grant, accompanist

MEET THE ARTISTS

As Founder and Artistic Director of Tapestry Music Theatre, **WAYNE STRONGMAN** has championed the work of Canadian writers and composers for almost twenty years. He has served as Music Director for many notable Tapestry productions, including Atom Egoyan & Rodney Sharman's chamber opera *Elsewhereless* in Toronto and Ottawa, the award-winning *Nigredo Hotel* by Nic Gotham and Ann-Marie MacDonald, *No No Miya* by Rudolf Komorous, *Passion* by Stephen Sondheim, and the multi-award-winning *Still the Night* by Theresa Tova. Frequently chosen to conduct the premiere of new vocal works for CBC Radio, he directed the Canadian premiere of the Gorecki *Miserere* at the Glenn Gould Studio and this past spring conducted the world premiere of *Kyrie*, a new choral work by Christos Hatzis, for Rosedale United Church, Toronto and for the CBC at Kitchener-Waterloo Symphony's *Open Ears Festival*.

In 1994 the University of Toronto **MACMILLAN SINGERS** were named to

celebrate the legacy of Sir Ernest MacMillan, an inspired performer and devoted teacher who influenced virtually every aspect of Canada's musical life. Representing the Faculty of Music, the young ensemble has performed and recorded a wide range of culturally diverse and distinctive repertoire demonstrating their commitment to the music of living composers. The choir is comprised of Faculty of Music students preparing for careers in performance, music education, and composition. In apprenticeship with the Elmer Iseler Singers under the direction of Lydia Adams, the MacMillan Singers enjoy regular partnership performances and choral projects. The University of Toronto MacMillan Singers begin this concert season with tonight's **Masters and Mentors** performance in partnership with the Concert Choir conducted by Wayne Strongman. Both choirs will join the University Symphony Orchestra, Lorna MacDonald and the Elmer Iseler Singers for a December 10th celebration of Poulenc's one-hundredth anniversary. The program will feature Poulenc's eclectic GLORIA and his seldom heard LITANIES A

LA VIERGE NOIRE.

DOREEN RAO's distinguished career as a conductor and teacher links the standards of professional performance with the goals of music education. Celebrated for her spirited and moving concerts, Dr. Rao's commitment to the art of choral music is recognized in her worldwide appearances as conductor, masterclass teacher, lecturer, and choral clinician. Awarded the University of Toronto Elmer Iseler Chair in Conducting (1999), Doreen Rao conducts the Faculty of Music MacMillan Singers and the University Women's Chorus. She teaches graduate and undergraduate studies in choral conducting and music education and regularly conducts the University of Toronto Symphony Orchestra and Choirs in performances of major works. During her long association with the Chicago Symphony Orchestra, Doreen Rao served as assistant conductor of the Chicago Symphony Chorus under the direction of Margaret Hillis, her teacher and mentor. As Music Director and Conductor of the celebrated Glen Ellyn Children's Chorus, Dr. Rao prepared her young singers for concerts, tours, and recorded performances that won four Grammy Awards and a Grand Prix du Disque under Sir Georg Solti, Margaret Hillis, and James Levine. Her choirs performed regularly with the St. Louis Symphony Orchestra under the direction of Leonard Slatkin and as invited guests of the Oregon Bach Festival for performances with Helmuth Rilling. In a national tribute presented to her by the American Choral Directors Association the eminent American conductor Robert Shaw wrote, "The world of choral music owes her special thanks. She is preparing our future." Canadian Journalist Bronwyn Drainie described Doreen Rao as a brilliant artist and teacher. . . whose methods and materials could re-energize the art of singing in our schools.

PETER BARNES is a versatile baritone with a reputation for outstanding performances in opera, oratorio, concert, and musical theatre. He graduated from the Opera Division of the Faculty of Music at the University of Toronto in 1985. Since then he has appeared with op-

era companies and orchestras from coast to coast. His achievements include honours in the "Du Maurier Search for the Stars," the National Bach Aria Competition, and the CBC Young Performers' Competition. Since then he has sung with orchestras and opera companies from coast to coast, and been heard on numerous CBC Arts National broadcasts. Mr. Barnes has just concluded an incredible eight-year experience as a cast member in *The Phantom of the Opera*. He is now thrilled to be able to devote more time to his passion for teaching singing at the University of Toronto Faculty of Music, and the Randolph Academy for the Performing Arts.

DAVID AMBROSE (Stage Director) is a 11 year Music Education Voice Major at the Faculty of Music. In addition to being the first undergraduate stage director in the Opera Division and a former MacMillan Singer, he has been active as a performer and director throughout Southern Ontario, directing both operas and musicals for professional and amateur companies. Mr. Ambrose would like to thank Dr. Rao and the choir for inviting him back in this new role.

PROGRAM NOTES

Five Mystical Songs

R. Vaughn Williams (1873-1958)

-poems by George Herbert

No. 1 Easter

Rise, heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that likewise
With him may'st rise:
That, as his death calcined thee to dust,
His life may make thee gold, and much more; Just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what

key

Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:

Or since all music is but three parts vied,
And multiplied;

O let they blessed Spirit bear a part,
And make up our defects with his sweet art.

No. 2 I Got Me Flowers

I got me flowers to strew thy way;

I got me boughs off many a tree:

But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavor?
We count three hundred, but we miss:
There is but one, and that one ever.

No. 3 Love Bade Me Welcome

Love bade me welcome; yet my soul drew
back,

Guilty of dust and sin.

But quick-eyes Love, observing me grow
slack

From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd any thing.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.

I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.

Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my
shame

Go where it doth deserve.

And know you not, says Love, who bore the
blame?

My dear, then I will serve.

You must sit down, says Love, and taste my
meat:

So I did sit and eat.

No. 4 The Call

Come, my Way, my Truth, my Life:

Such a Way, as gives us breath:

Such a Truth, as ends all strife:

Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:

Such a Light, as shows a feast:

Such a Feast, as mends in length:

Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:

Such a Joy, as none can move:

Such a Love, as none can part:

Such a Heart, as joys in love.

No. 5 Antiphon

Let all the world in every corner sing,
My God and King.

The heavens are not too high,

His praise may thither fly:

The art is not too low,

His praises there may grow.

Let all the world in every corner sing,
My God and King.

The Church with Psalms must shout,
No door can keep them out:

But above all, the heart

Must bear the longest part.

Let all the world in every corner sing,

My God and King.

The Present Time

Derek Holman (B. 1931)

-A Special Note from Prof. Derek Holman

While I cannot claim that Ralph Vaughan Williams was my teacher, (he was born some sixty years before I arrived on the scene), yet his influence was undeniable. His music was the first from the pen of a living composer that I heard, understood, and admired. In my early teens I wallowed in the dorian mode, and of Schönberg I knew nothing.

I was privileged to meet Ralph Vaughan Williams several times towards the

end of his life. In the early fifties I was taken to hear and watch him rehearsing the Matthew Passion with the Leith Hill Festival Chorus ~ a choir drawn from towns and villages all across the county of Surrey, and organized and conducted by him for half a century. Later I played the organ continuo part in the Leith Hill performances. The other continuo instrument was a Steinway grand ~ Vaughan Williams would not countenance the use of a harpsichord. In 1956 I played musical illustrations on the piano for a lecture by the 'Grand Old Man'. By then he was very deaf, and used an ear trumpet at performances of new music at the Royal Academy, Festival Hall, and elsewhere. On the occasion of his lecture he wore no hearing aid which led to a fearful misunderstanding with a stubborn questioner in the audience.

Most of the worthwhile music I heard as a child was choral ~ I found it moving to meet a great composer who to the end of his life inspired people to sing, and wrote music for them to perform. This I have tried to do, so perhaps unwittingly, Ralph Vaughan Williams was my mentor.

-Derek Holman

It Was a Lover and His Lass

-poetry by William Shakespeare

It was a lover and his lass
With a hey and a ho, and a hey-nonino!
That o'er the green cornfield did pass
In the spring time, the only pretty ring time,
When birds do sing hey din a ding:
Sweet lovers love the Spring.

Between the acres of the rye
These pretty country folks would lie:

This carol they began that hour,
How that life was but a flower:

And therefore take the present time
With a hey and a ho, and a hey-nonino!
For love is crowned with the prime
In spring time, the only pretty ring time,
When birds do sing hey ding a ding:
Sweet lovers love the Spring.

Weep You No More, Sad Fountains

-Anon. .

Weep you no more, sad fountains;
What need you flow so fast?
Look how the snowy mountains
Heaven's sun doth gently waste.
But my sun's heavenly eyes
View not your weeping,
That now lies sleeping
Softly, now softly lies
Sleeping.

Sleep is a reconciling,
A rest that peace begets.
Doth not the sun rise smiling
When fair at ev'n he sets?
Rest you then, rest, sad eyes,
Melt not in weeping,
While she lies sleeping
Softly, now softly lies
Sleeping.

Hye Nonny Nonny Noe

-Anon.

Down lay the shepherd swain
So sober and demure
Wishing for his wench again
So bonny and so pure
With his head on hillock low
And his arms akimbo,
And all was for the loss of his
Hye nonny nonny noe.

Sweet she was, as kind a love
As ever fettered swain;
Never such a dainty one
Shall man enjoy again.
Set a thousand on a row
I forbid that any show
Ever the like of her
Hye nonny nonny noe.

Face she had of filbert hue
And bosomed like a swan
Back she had of bended ewe,
And wasted by a span.
Hair she had as black as crow
From the head unto the toe
Down down all over her hye nonny nonny
noe.

To sport it on the merry down
To dance the lively hay;
To wrestle for a green grown
In heat of all the day
Never would she say me no
Yet me though I had though
Never enough of her
Hye nonny nonny noe.

But gone she is the prettiest lass
That ever trod on plain.
Whatever hath betide of her
Blame not the shepherd swain
For why she was her own foe,
And gave herself the overthrow
By being so frank of her
Hye nonny nonny noe.

Sing Unto the Lord a New Song
J. S. Bach BWV 225 (1685-1750)

O sing unto the Lord a new song!
Let the congregation of saints praise him.
Let Israel rejoice in him that made him:
And the children of Zion be joyful in their
King. Let them praise his name in the
Dance: let them sing praises unto him with
Timbrel and harp.
-Psalm 149, 1 - 3

God be merciful unto us, for without Thee
Can we do nothing, for all our preoccupa-
tions:
Thus Thou art our protector and
Light, and if Thou disappointeth not our
Hopes, Though wilt continue as such.
Bless
Him who is steadfast and true to Thee and
Puts his trust in They goodness.
-Anon.

As a father pitieth his young,
so the Lord
Treats all of us, as we stand
in childlike awe Of him.
He knows our poor constitution,
God realizes that we are but dust, as the
Grass when cut down, the flower and
falling Leaves! The wind only blows over
these,
And is gone as it came. So man simply

Passeth and his end is nigh.
-3rd Verse- from *Now praise the
Lord, my soul*, Johann Gramann, 1530.

Praise the Lord for His mighty acts: praise
Him according to His excellent greatness!
-Psalm 150, 2

Let everything that hath breath praise the
Lord. Hallelujah!
-Psalm 150, 6

Missa Brevis
Leonard Bernstein (1918-1990)
French Choruses from The Lark

In 1955, Leonard Bernstein wrote
three French choruses as incidental music
for the play "The Lark", adapted by
playwright Lillian Hellman from the
original French version by Jean Anouilh.
Since the drama is about the trial of Joan of
Arc, Mr. Bernstein's music is deliberately
evocative of that great Saint's medieval era.
Robert Shaw attended one of the first
performances and suggested to Mr.
Bernstein that with some changes and
additions the music would make an
effective Missa Brevis. Thirty-three years
later, in honor of Maestro Shaw's retirement
as Music Director of the Atlanta Symphony
Orchestra, Mr. Bernstein followed his
colleague's suggestions.

Spring Song
-Lillian Hellman
Springtime cometh in again
Praise the Lord, Hallelujah

Court Song
-Lillian Hellman
Fie upon your love husband,
For I've a lover, noble and handsomely
Attired.
All the world loves him as well
I have a noble lover, handsome in his
Loving.
Who serves me not by night alone but by
Night and day both.
All the world loves him as well,
Fie husband, Ah!

Soldier's Song

-Lillian Hellman

Long live Jeanne, pretty, pretty Jeanne

The Tender Land

Aaron Copland (1900-1990)

Aaron Copland's Depression-era opera, "The Tender Land", received its premier at the New York City Opera in 1954. Adapted by librettist Erik Johns from the book "Let Us Now Praise Famous Men" by James Agee, it was intended to be a hybrid of European grand opera and American musical theatre that would honor the American Midwest and the families that farmed the land. With its intimate arias and duets juxtaposed with sweeping choruses, "The Tender Land" became a folk opera classic in the true Copland style—challenging music and ideas that were identifiable to the masses.

In the excerpts presented this evening, we meet Ma Moss, a widowed mother whose life revolves around her family and the farm they tend. Laurie, the teenage daughter, arrives home from school on the day before her graduation, thinking of the life she has led and the path that lies ahead. Two drifters, Martin and Top, come along answering a sign for "help wanted". They meet Laurie and her Grandpa, who has returned from the fields. After a lengthy persuasion, Grandpa finally agrees to give the boys a chance, and they are invited to stay the night. The scene closes at sundown with the five characters singing of their own hope and possibility-The Promise of Living.

-David Ambrose

UPCOMING CHORAL CONCERTS

NOËL FRANÇAISE

University of Toronto Symphony Orchestra with Chorus featuring Lorna MacDonald, soprano, the Elmer Iseler Singers, Lydia Adams, director, and Doreen Rao, conductor

Friday, December 10, 1999 at 8 p.m. •
MacMillan Theatre • \$10/5

Poulenc	Gloria Litanies a la vierge noir
Honegger	Une Cantate de Noel
Faure	Cantique de Jean Racine
Debussy	Noël des enfants

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